

FACULTY OF MUSIC UNIVERSITY OF TORONTO

*Opera Division*  
*presents*

# *Opera Excerpts*

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TUESDAY, MAY 2, 1989

THURSDAY, MAY 4, 1989

SATURDAY, MAY 6, 1989

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MacMILLAN THEATRE

8:00 PM

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TUESDAY, MAY 2, 1989

PROGRAM

TURANDOT

PUCCINI

Act II, Scene 1 (in Italian)

Ping	Jeffrey Carl
Pang	Douglas Jamieson
Pong	Robert Hennig

Musical Director	John Greer
Stage Director	Thomas Schweitzer
Pianist	Stephen Ralls

assisted by Judith Ginsburg

LAKME

DELIBES

Act I (in French)

Lakmé	Jackalyn Pipher
Nilakantha	Gordon MacLeod
Mallika	Susan Hirst
Hadji	Timothy Stiff
Ellen	Valdine Anderson
Rose	Jo-Anne Bergeron
Mrs. Benson	Elizabeth Mabee
Gérald	James Fast
Frédéric	Russell Braun

Musical Director	James Fraser-Craig
Stage Director	Thomas Schweitzer
Pianist	John Greer

LA CENERENTOLA

ROSSINI

Act I, Scene 1 (in English)

Angelina	Lori Klassen
Clorinda	Rebecca Poff
Thisbe	Margaret Terry
Alidoro	Thomas Fleming
A messenger	Jo-Anne Bergeron

Musical Director	Michael Evans
Stage Director	Michael Albano
Pianist	Stephen Ralls

\* \* \* INTERMISSION \* \* \*

LA GIOCONDA

PONCHIELLI

Act III, Scene 1 (in Italian)

Alvise	Paul Sketris
Laura	Norine Burgess
Gioconda	Catherine Janus
Musical Director	James Fraser-Craig
Stage Director	Constance Fisher
Pianist	John Greer

LES PECHEURS DE PERLES

BIZET

Act III, Scene 1 (in French)

Léïla	Monica Whicher
Zurga	Matthew Thomas
Musical Director and Pianist	Michael Evans
Stage Director	Michael Albano

LA PERICHOLE

OFFENBACH

Act III, Scene 1 (in English)

Périchole	Elizabeth Turnbull
Paquillo	John Krieter
Don Andres	Gordon MacLeod
Don Pedro	Richard Theiss
Panatellas	James Fast
An Old Prisoner	Robert Hennig
A Turnkey	Paul Sketris
A Guard	Russell Braun
Musical Director	John Greer
Stage Director	Constance Fisher
Pianist	Judith Ginsburg

THURSDAY, MAY 4, 1989

PROGRAM

THE TAMING OF THE SHREW

GIANNINI

Scene from Act II (in English)

Baptista	Paul Sketris
Katharina	Catherine Janus
Bianca	Jackalyn Pipher
Petruchio	Jeffrey Carl
Lucentio	James Fast

Musical Director and Pianist	Stephen Ralls
Stage Director	Michael Albano

LAKME

DELIBES

Act I (in French)

Lakmé	Suzanne Kompass
Nilakantha	Richard Theiss
Mallika	Elizabeth Turnbull
Hadji	Timothy Stiff
Ellen	Rebecca Poff
Rose	Monica Whicher
Mrs. Benson	Margaret Terry
Gérald	John Krier
Frédéric	Matthew Thomas

Musical Director	James Fraser-Craig
Stage Director	Thomas Schweitzer
Pianist	John Greer

\* \* \* INTERMISSION \* \* \*

# RUSALKA

DVORAK

## Act I, Scene 1 (in English)

Rusalka	Jo-Anne Bergeron
Ježibaba	Susan Hirst
Water-Gnome	Paul Sketris
Wood-Sprites	Jackalyn Pipher
	Rayanne Dupuis
	Pamela MacDonald

Musical Director	Michael Evans
Stage Director	Constance Fisher
Pianist	Stephen Ralls

# LA GIOCONDA

PONCHIELLI

## Act III, Scene 1 (in Italian)

Alvise	Gordon MacLeod
Laura	Elizabeth Mabee
Gioconda	Catherine Janus

Musical Director	James Fraser-Craig
Stage Director	Constance Fisher
Pianist	John Greer

# LA PERICHOLE

OFFENBACH

## Act III, Scene 1 (in English)

Périchole	Norine Burgess
Paquillo	Timothy Stiff
Don Andres	Russell Braun
Don Pedro	Thomas Fleming
Panatellas	Douglas Jamieson
An Old Prisoner	Robert Hennig
A Turnkey	Paul Sketris
A Guard	Gordon MacLeod

Musical Director	John Greer
Stage Director	Constance Fisher
Pianist	Judith Ginsburg



SATURDAY, MAY 6, 1989

PROGRAM

TURANDOT

PUCCINI

Act II, Scene 1 (in Italian)

Ping	Russell Braun
Pang	Timothy Stiff
Pong	James Fast

Musical Director	John Greer
Stage Director	Thomas Schweitzer
Pianist	Stephen Ralls
	assisted by Judith Ginsburg

THE TAMING OF THE SHREW

GIANNINI

Scene from Act II (in English)

Baptista	Thomas Fleming
Katharina	Jo-Anne Bergeron
Bianca	Rayanne Dupuis
Petruchio	Matthew Thomas
Lucentio	Robert Hennig

Musical Director and Pianist	Stephen Ralls
Stage Director	Michael Albano

LA CENERENTOLA

ROSSINI

Act I, Scene 1 (in English)

Angelina	Pamela MacDonald
Clorinda	Jackalyn Pipher
Thisbe	Susan Hirst
Alidoro	Richard Theiss
A messenger	Jo-Anne Bergeron

Musical Director	Michael Evans
Stage Director	Michael Albano
Pianist	Stephen Ralls

\* \* \* INTERMISSION \* \* \*

# RUSALKA

DVORAK

## Act I, Scene 1 (in English)

Rusalka	Suzanne Kompass
Ježibaba	Elizabeth Mabee
Water-Gnome	Gordon MacLeod
Wood-Sprites	Rebecca Poff
	Catherine Janus
	Margaret Terry
Musical Director	Michael Evans
Stage Director	Constance Fisher
Pianist	Stephen Ralls

# LES PECHEURS DE PERLES

BIZET

## Act III, Scene 1 (in French)

Léïla	Valdine Anderson
Zurga	Jeffrey Carl
Musical Director and Pianist	Michael Evans
Stage Director	Michael Albano

# LA PERICHOLE

OFFENBACH

## Act III, Scene 1 (in English)

Périchole	Norine Burgess
Paquillo	John Krier
Don Andres	Gordon MacLeod
Don Pedro	Richard Theiss
Panatellas	James Fast
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A Guard	Russell Braun
Musical Director	John Greer
Stage Director	Constance Fisher
Pianist	Judith Ginsburg

## NOTES

### TURANDOT

PUCCINI

Ping, Pang and Pong, three chief ministers of the court of the Emperor Altoum, discuss the foolishness of the many princes who have attempted to solve the cryptic riddles of the bloodthirsty Princess Turandot. They become nostalgic when they consider that, instead of witnessing executions, they could be relaxing beside a peaceful lake or in a luxurious garden.

### LAKME

DELIBES

The British occupation of 19th-century India has driven the followers of Brahma from their accustomed temples to secret worship in the forest. The fanatical priest, Nilakantha, exhorts the faithful to have courage and await the day when the invaders will be driven from the land. His daughter, Lakmé, is heard leading the people in prayer. The priest departs to brave the foreign displeasure and help his people prepare for their festival in the city. Lakmé and her slave, Mallika, express their delight at the fragrance of the jasmine, the songs of the birds and the cool shade of the trees and then wander away down the stream. The stillness is interrupted by a group of English sightseers. Two English girls, Ellen and Rose with their officious chaperon, Mistress Benson, have been taking a morning stroll with two army officers, Gérald and Frédéric. Adventure bound, they break into the sacred enclosure, disregarding the scruples of Mrs. Benson, and the protests of Frédéric, who recognizes the retreat as a place of worship. They discuss the probable charms of the girl Lakmé who, as Frédéric tells them, is considered a goddess. Rose comes upon some jewels which delight Ellen so much that she accepts the suggestion of her fiancé, Gérald, that he remain and copy their design.

Left alone, he muses on the lovely being for whom the jewels must have been created. As Lakmé and Mallika return from the forest he conceals himself in the shadows. The two women have gathered flowers which they offer to the god, Ganessa. Lakmé proposes that they escape the overpowering heat of the day by bathing in the cool river. Mallika leads the way but Lakmé lingers to muse on a strange happiness that has come over her which she cannot understand. Suddenly she sees Gérald and cries out for help only to dismiss the slaves who answer her call. She is attracted to the stranger -- a member of the race she has been taught to hate; and Gérald, enchanted by her beauty, is inclined to dismiss her proffered warning of danger. He begs a moment to drink in her beauty and tells her that his own god -- the God of Spring, Youth and Love will protect them. Lakmé is suddenly aware of her father's return. Gérald makes his escape but the slave, Hadji, points out the broken fence to his master who cries out for vengeance upon the intruder.

### LA CENERENTOLA

ROSSINI

In Rossini's version of the classic Cinderella story, no magical aid is needed for the heroine to win the prince. The opening scene finds her taking pity on a poor man -- actually a disguised lackey of Prince Ramiro -- who has been sent to find a bride for his master. When a royal ball is announced, the scene closes with a quicksilver ensemble.



## LA GIOCONDA

PONCHIELLI

Enzo Grimaldo, a Venetian nobleman, has been banished from the city for political reasons. He has for some time been in love with Laura, wife of an Inquisition leader, Alvise Badoero. Gioconda, a street singer, is in love with Enzo and in the first act of the opera is seen repulsing the advances of Barnaba, a spy of the Inquisition. In revenge, Barnaba has led a wild mob in attack on Gioconda's mother who has been accused of witchcraft. Laura has interceded for the old woman and is given a rosary in gratitude. To compound his treachery, Barnaba arranges a secret meeting between Laura and Enzo. Gioconda learns of this and is about to slay her rival only to be stopped by the sight of the mother's rosary. She persuades Laura to escape and warns Enzo of Alvise's approach.

As the third act opens, Alvise accuses his wife of unfaithfulness and orders her to drink poison. Gioconda manages to exchange the poison for a sleeping draught and ultimately sacrifices herself for the sake of happiness for Enzo and Laura.

## LES PECHEURS DE PERLES

BIZET

Originally set in Mexico but later transferred to Ceylon, *Les Pêcheurs de Perles* is Bizet's seventh opera. It was first produced at the Opéra Comique in 1863 and was a success in spite of an inept libretto. Subsequent performances saw an increasing number of unauthorized alterations to score and plot and Act III, Scene 1 suffered as much as any. For this occasion, Zurga's "Tu demandais sa vie" and Léïla's subsequent use of the same theme are restored.

As a storm dies away, Zurga, chief of the fishermen, reflects on his friend Nadir. Both men had long ago fallen in love with a priestess, Léïla, but for the sake of their friendship had forsworn that love. Now the virgin priestess has been sent to pray for the fisherman's success and Nadir has entered her sanctuary and been caught. Léïla and Nadir are condemned to death by Zurga. Much as he regrets his decision, when Léïla comes to plead for Nadir's life, Zurga jealously makes him implacable.

## LA PERICHOLE

OFFENBACH

Most of Offenbach's operettas satirized contemporary European life; *La Périchole*, freely based on a South American story, readily turns Peru into Europe, Lima into Paris. The real Périchole -- Mariquita Villegas -- was Peru's most famous and vivid theatrical personality. By teasing and outwitting her Spanish admirer, the Viceroy, she became a sort of folk heroine. (The origin of the lady's sobriquet needs a word of explanation: in a moment of exasperation, the Viceroy apparently called her *perra*, i.e. bitch; chastened, he softened the word into the diminutive *perricholi* -- the etymology of which, Spanish, Peruvian or both -- is not clear.)

Prosper Mérimée, author of the original *Carmen* story, wrote a short stage comedy about the situation, *The Coach of the Holy Sacrament*; as a symbol of pride and authority, *La Périchole* had insisted on a private coach. Later relenting, she gave it up for use by priests on their way to administer last rites. *La Périchole* died, a recluse, in 1812 in a cottage that has since become a shrine.

In adapting their libretto from the Mérimée play, Meilhac and Halévy wisely dropped reference to the coach and its religious connotation. La Pêrichole has become a street singer and the centre of a standard comic-romantic plot; the Viceroy's bureaucratic and intrigue-infested court parallels that found in the imperial palaces of Europe. The height of sharp ridicule is reached with the decision to return the Old Prisoner to the dungeons as he has apparently committed no crime worthy of pardon.

In the first act of the work, two impoverished "street-musicians", Pêrichole and Paquillo, have momentarily parted in the square of Peru. Pêrichole is 'discovered' by Don Andres, the Viceroy, who tempts her to return with him to his palace as a Lady-in-Waiting to his late wife. Paquillo, in turn has been 'discovered' by Don Pedro and Count Panatellas, the Viceroy's aides, when they come upon him attempting to hang himself because of Pêrichole's departure. He is to be a husband for the Viceroy's new 'discovery,' as the law requires that only married women may live in the palace. Pêrichole and Paquillo, both having consumed great quantities of wine, are married. Later, in the presence of the entire court, a now sober Paquillo renounces his new wife and is banished to "The Dungeon for Recalcitrant Husbands."

In the dungeon, an old prisoner muses on his plan of escape. Don Pedro and Panatellas arrive with Paquillo who laments the loss of his freedom and his sweetheart. Pêrichole arrives to comfort her husband and reassure him of her devotion. To escape, they offer a bribe to the jailer who turns out to be Don Andres, in disguise. With the help of the old prisoner, they overpower the Jolly Jailer and wish him a fond good-night.

## THE TAMING OF THE SHREW

GIANNINI

For three centuries, the plays of William Shakespeare have consistently provided inspiration for operatic composers. The Italian-American composer Vittorio Giannini adapted Shakespeare's comedy of stormy courtship, *The Taming of the Shrew* in 1953, augmenting the existing text with selections from the later sonnets.

Baptista, a wealthy merchant of Padua is in a dilemma: his younger daughter, Bianca, is anxious for a husband but his strong-willed daughter Kate has not been successful in matters of courtship. Following the tradition of the times, the eldest daughter must be married before nuptial opportunities can be presented to the younger.

By means of a wager, a young and handsome ruffian, Petruchio has been engaged to woo the surly Kate. At their first meeting, they make strong impressions upon each other. Later that evening, Bianca keeps an assignation with "Cambio," a young student with whom she has fallen in love. He reveals to her that he is Lucentio, son of a wealthy merchant of Pisa. He urges her to elope with him that very night but Bianca fears her father's anger.



Rusalka is a version of the legend of Undine, the water-nymph who yearns to be a mortal. As Rusalka gazes sadly at the moon, a trio of Wood-sprites tease and tempt the Water-gnome from his watery home. When they vanish into the wood, Rusalka confesses to the Water-gnome, her father, that she has fallen in love with a handsome Prince who comes to bathe in the lake and that she longs to become a human being and reveal her love. The Water-gnome, on hearing her confession, is filled with sad forebodings -- but his warnings fall upon deaf ears. He advises Rusalka to seek the counsel of an old witch, Ježibaba, who lives nearby. Alone, Rusalka beseeches the moon to carry her message of love to the Prince. As the moon fades, she cries out for Ježibaba to help her. The witch is ready and able to do so, but demands a fearful price for her services. Rusalka must be forever silent and should her lover prove faithless she will be doomed forever to the lake and her Prince will also suffer damnation. Rusalka, convinced of the power of her love, agrees to the bargain and, as dawn breaks, she emerges from the cottage -- a lovely young maiden.

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The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year, there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information, telephone 978-3744.

Contributions for the scholarships or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

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#### NEXT OPERA DIVISION EVENT

Fully staged and costumed excerpts from  
the operatic repertoire

Friday, November 24, 1989 at 8:00 pm  
Saturday, November 25, 1989 at 8:00 pm

MacMillan Theatre, Edward Johnson Building

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## OPERA DIVISION

Musical Director	JAMES FRASER-CRAIG
Head Coach & Conductor	MICHAEL EVANS
Stage Directors	CONSTANCE FISHER, MICHAEL ALBANO, THOMAS SCHWEITZER
Music Staff	STEPHEN RALLS, JOHN GREER, GEORGE BROUGH
Associate Co-ordinators	MICHAEL ALBANO, CONSTANCE FISHER
Administrative Secretary	TINA ORTON

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Musical Assistants	JUDITH GINSBURG (STUDENT REPETITEUR)
	** JEFFREY McCUNE (STUDENT CONDUCTOR)
Guitarist	BILL KATSIOUTAS

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## PRODUCTION STAFF

Technical Director/Lighting Designer	FRED PERRUZZA
Stage Manager	* CHRIS PORTER
Technical Assistants	JOE LESNIAK, SCOTT THOM
Assistant Stage Manager	MARLA FRIEDMAN
Scenic Artists	RICHARD MONGIAT, JEANNIE THIB, JANE HUGGARD
Properties	ANNE WEBSTER
Wardrobe Supervisor	DIANE McCANN-DAVIS
Wardrobe Assistant	QUITA ALFRED
Make-up Supervisor	JACK MEDHURST
Make-Up Assistants/Crew	from MEDHURST STUDIO, MAKE-UP CENTRAL
Wig Mistress	FINA KHAN
Wig Assistant	DENISE SARRELL
Lighting Board Operator	HOWARD THORNLEY
Flyman	MICHAEL SWITZER
Stage Crew	BRENT OAKLEY, JIM EARLS, LEONARD STANNER

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\* Courtesy of Canadian Actor's Equity Association

\*\* Jeffrey McCune is in the first year of the  
Special Program in Conducting at the Faculty of Music.

This program is supported with the generous assistance of the Ontario Arts Council.

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